
ABHINAYAMKURAM

॥ अभिनयाङ्कुरम् ॥



A Guide to the Students of Dancing

By

GOPINATH & NAGABHUSHAN

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GOPINATHI AND HIS DANCING TROUPE

॥ अभिनयाङ्कुरम् ॥

ABHINAYĀMKURAM

(The Fundamentals of Indian Dancing)



BY

GOPINATH AND ~~NAGABHUSHAN~~

MADRAS

~~NATANA~~ NIKETAN PUBLICATIONS

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PREFACE.

IN introducing Abhinayamkuram to the students and lovers of the Oriental Art of Dancing we wish to say a word that literature on this art is mostly found in Sanskrit, and just a few books have been translated into English which give a theoretical idea and do not much serve the practical purpose of the Students.

Our attempt is to make the subject, intelligible, to the aspiring student, and to help and facilitate the cultivation of the art so elaborately propounded by the great authors, Bharata Muni, Nandikeswara, Abhinava Gupta and others.

We like to express our gratitude to Pandit S. Rajagopala Sarma, Sanskrit Pandit, R. M. H. School, Tyagarajanagar, for the help rendered in connection with this publication.

It is our intention to bring out a series of books dealing in the various sections of this Art.

GOPINATH of *Travancore*.

NAGABHUSHAN of *Mysore*.

MADRAS,
15th June, 1946.

APPRECIATION

FROM

SACHIVOTTAMA

DR. SIR G. P. RAMASWAMI AIYAR,
K.C.S.I., K.C.I.E., LL.D., *Dewan of Travancore.*

DEAR MR. GOPINATH,

I have glanced through the handbook proposed to be published by you entitled “Abhinayamkuram” which has been very carefully compiled and is, within its limits, a useful compendium (adequately illustrated) of the great arts of dancing and gesture which were perfected by our ancients and which you have done not a little to popularise.

I wish you all prosperity.

Yours sincerely,

(Sd.) G. P. RAMASWAMI AIYAR.

“BHAKTI VILAS,”

TRIVANDRUM.

20th June,* 1946.

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ABHINAYĀMKURAM

॥ अभिनयाङ्कुरम् ॥

आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम् ।
आहार्यं चन्द्रतारादि तं नुमः सात्त्विकं शिवम् ॥

To whom the whole world is the movement of his body, All the sound as his speech; The Moon and Stars as his ornaments, an embodiment of divine serenity, to this Almighty being Śiva, I offer my respects.

॥ नटनस्य उद्भवः ॥

ऋग्यजुस्सामवेदेभ्यो वेदाच्चाथर्वणः क्रमात् ।
पाठ्यं चाभिनयं गीतं रसान्सङ्गृह्य पद्मजः ।
व्यरीरचच्छास्त्रमिदं धर्मकामार्थमोक्षदम् ॥

THE ORIGIN OF DANCE.

Lord Brahma compiled from the four Vēdas i.e., R̥ig, Yajur, Sāma and Atharva taking from them, Speech, Expression, Song (Music) and Emotion respectively and made it into this Shastra, which bestows Genorosity, Aspiration, Prosperity and Salvation.

॥ नटनकलायाः लोके प्रचारः ॥

नाट्यवेदं ददौ पूर्वं भरताय चतुर्मुखः ।
 ततश्च भरतस्सार्धं गन्धर्वाप्सरसां गणैः ॥
 नाट्यं नृत्तं तथा नृत्यं अग्रे शम्भोः प्रयुक्तवान् ।
 तण्डुना स्वगणाग्रण्या भरताय न्यदीदिशत् ।
 लास्यमस्याग्रतः प्रीत्या पार्वत्यै समदीदिशत् ।
 बुद्ध्वाऽथ ताण्डवं तण्डोः मर्त्येभ्यो मुनयोऽवदन् ॥
 पार्वतीत्वनुशास्ति स्म लास्यं बाणात्मजामुषाम् ।
 तया द्वारवती गोप्यस्तामिः सौराष्ट्रयोषितः ॥
 ताभिस्तु तत्तद्देशीयास्तदशिष्यन्त योषितः ।
 एवं परम्पराप्राप्तं एतल्लोके प्रतिष्ठितम् ॥

THE SPREADING OF THE DANCE ART IN THE WORLD.

Lord Brahma narrated this Vēda, *i.e.* the Nāṭya Vēda to Bharatha Muni. Bharathamuni with the help of the Gandharvas and Apsaras exhibited a performance of Nrīta, Nrītya and Nāṭya in the presence of Lord Śiva.

After witnessing this performance, Lord Śiva instructed his chief disciple Tandu to teach Bharatha muni, the Thāndava type of Dancing and Parvathi instructed him the Lasya type. Bharathamuni inturn taught Thāndava (the masculine type of Dance) to the other sages which gradually came to this world.

Parvathi taught the Lasya type of dancing to Usha the daughter of Bhānāsura, who inturn taught to Gopies of Dwārāka and in their turn it came to the people of Sourāshtra and thus spread all over the country.

॥ नटनस्य गुणाः ॥

कीर्तिप्रागल्भ्यसौभाग्यवैदग्ध्यानां प्रवर्धनम् ।

औदार्यस्थैर्यधैर्याणां विलासस्य कारणम् ॥

दुःखार्तिशोकनिर्वेदखेदविच्छेदकारणम् ।

अपि ब्रह्मपरानन्दादिदमभ्यधिकं मतम् ॥

जहार नारदादीनां चित्तानि कथमन्यथा ॥

WHAT THE DANCE ART BESTOWS.

This art of dance brings Fame, Prosperity, Happiness and Knowledge also, makes one Liberal Generous, Steady and Enlightened.

It will ward off Misery, Covetness and Jealousy.

It is said, that this art gives the highest satisfaction and bliss. But for these Nārada and other Divine sages would not have been attracted.

॥ अभिनयविभागाः ॥

आङ्गिको वाचिकस्तद्वदाहार्यस्सात्त्विकोऽपरः ।

चतुर्थोऽभिनयस्तत्र आङ्गिकोऽङ्गैर्निदर्शितः ॥

वाचा निदर्शितः काव्यनाटकादिषु वाचिकः ।

आहार्यो हारकेयूरवेषादिभिरलङ्कृतिः ॥

सात्त्विकस्सात्त्विकैर्भावैर्भावज्ञेन विभावितः ।

एतच्चतुर्विधोपेतं नटनं त्रिविधं स्मृतम् ॥
 नाट्यं नृत्यं नृत्तमिति मुनिभिर्भरतादिभिः ।
 नाट्यं तन्नाटकं चैव पूज्यं पूर्वकथायुतम् ॥
 भावाभिनयहीनं तु नृत्तमित्यभिधीयते ।
 रसभावव्यञ्जानादियुक्तं नृत्यमितीर्यते ॥

THE VARIOUS EXPRESSIONS.

The expressions are of 4 types:—

- (a) The Body.
- (b) Speech.
- (c) Decoration and Ornaments.
- (d) The Moods.

The combination of the above four are divided into 3 types, *viz*: Nāṭya, Nritya and Nrīta.

- (a) Nāṭya. This composes of mythological subjects enacted in the form of a drama.
- (b) Nritya. This composes of music (song) expression and timing.
- (c) Nrīta. This composes of music (song) and timing.

॥ पूर्वरङ्गम् ॥

विघ्नानां नाशनं कर्तुं भूतानां रक्षणाय च ।
 देवानां तुष्टये चापि प्रेक्षकाणां विभूतये ॥
 श्रेयसे नायकस्यात्र पात्रसंरक्षणाय च ।
 आचार्यशिक्षासिद्ध्यर्थं पुष्पाञ्जलिमुपारभेत् ॥
 एवं कृत्वा पूर्वरङ्गं नृत्यं कार्यं ततः परम् ।

नृत्यं गीताभिनयनभावताळयुतं भवेत् ॥
 आस्येनालम्बयेद्गीतं हस्तेनार्थं प्रदर्शयेत् ।
 चक्षुर्म्यां दर्शयेद्भावं पादाम्यां ताळमादिशेत् ॥
 यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः ।
 यतो मनस्ततो भावो यतो भावस्ततो रसः ॥

THE STAGE.

Before commencing the performance the artistes offer their prayers with flowers to the Almighty to ward off all evils, to instal courage and strength to the artistes, to implore the blessing of Gods, for the prosperity of the chief, for the effective rendering of the Guru-Upadesha (Teaching).

MAIN POINTS IN NRITYA.

The songs sung vocally, meaning depicted by the hands, expression exhibited through the eyes, timing kept-up by the feet.

Wherever the hands go, there the eyes should follow. Wherever the eyes go, there the mind. Wherever the mind, there the feeling. Where the feeling, there the mood.

॥ आङ्गिकाभिनयः ॥

अङ्गान्यत्र शिरोहस्तौ वक्षःपार्श्वौ कटीतटौ ।
 पादाविति षडुत्थानि ग्रीवामप्यपरे जगुः ॥
 प्रत्यङ्गान्यथ च स्कन्धौ बाहुपृष्ठं ततोदरम् ।
 ऊरु जङ्घे षडित्याहुरपरे मणिबन्धकौ ॥
 जानुनी कूर्परावेतत्त्रयमप्याधिकं जगुः ।

ग्रवास्यादप्युपाङ्गन्तु स्कन्ध एव जगुर्बुधाः ॥
 दृष्टिभ्रूपुटताराश्च कपोलौ नासिकाहनू ।
 अधरो दशना जिह्वा चिबुकं वदनं तथा ॥
 उपाङ्गानि द्वादशैव शिरस्यङ्गान्तरेषु च ।

PHYSICAL EXPOSITIONS.

The Body is divided into 3 parts.

1. Anga. The major portions of the Body :—Head, Hands, Chest, Sides, Hips and Legs.
2. Pratyanga. The intermediate portions of the Body, *viz*:—Neck, Shoulder, Palms, Back, Stomach, Thighs Ankles, Knees, Elbows, and Wrist.
3. Upanga. The minor portions of the Body, *viz*:—Eye, Eye-brows, Eyelashes, Cheeks, Nose, Lips, Teeth, Tongue, Chin, Mouth, and Jaw.

Note:—As the major portions of the body move, so do the intermediary portions follow.

॥ शिरः ॥

सममुद्राहितमधोमुखमालोलितं धुतम् ।
 कम्पितं च परावृत्तमुत्क्षिप्तं परिवाहितम् ॥
 नवधा कथितं शीर्षं नाट्यशास्त्रविशारदैः ।

॥ उपयोगक्रमः ॥

निश्चलं सममाख्यातं यन्नात्युन्नतिवर्जितम् ॥
 नृत्यारम्भे जपादौ च गर्वप्रणयकोपयोः ।
 स्तम्भने निष्क्रियत्वे च समं शीर्षमुदाहृतम् ॥

उद्वाहितशिरो ज्ञेयमूर्ध्वभागोन्नताननम् ।
 ध्वजे चन्द्रे च गगने पर्वते व्योमगामिषु ॥
 तुङ्गवस्तुनि संयोज्यमुद्वाहितशिरो बुधैः ।
 अधस्तान्नमितं वक्त्रमधोमुखमितीरितम् ॥
 लज्जाखेदप्रणामेषु दुश्चिन्तामूर्च्छयोस्तथा ।
 अधस्थितार्थनिर्देशे युज्यतेऽम्बुनि मञ्जने ॥
 मण्डलाकारमुद्भ्रान्तमालोलितशिरो भवेत् ।
 निद्रोद्वेगग्रहावेशमदमूर्च्छासु तन्मतम् ॥
 भ्रमणे विकटोद्दामहास्ये चालोलितं शिरः ।
 वामदक्षिणभागेषु चलितं तद्बधुतं शिरः ॥
 नास्तीति वचने भूयः पार्श्वदेशावलोकने ।
 जनाश्वासे विस्मये च विषादेऽनीप्सिते तथा ॥
 शीतार्ते ज्वरिते भीते सद्यः पीतासवे तथा ।
 युद्धे यत्ने निषेधादावमर्षे स्वाङ्गवीक्षणे ॥
 पार्श्वाह्वाने च तस्योक्तः प्रयोगो भरतादिभिः ।
 ऊर्ध्वाधोभागचलितं तच्छिरः कम्पितं भवेत् ॥
 रोषे तिष्ठेति वचने प्रश्ने संख्योपहृतयोः ।
 आवाहने तर्जने च कम्पितं विनियुज्यते ॥
 पराङ्मुखीकृतं शीर्षं परावृत्तमितीरितम् ।
 तत्कार्यं कोपलज्जादिकृते वक्त्रापसारणे ॥

अनादरे कचे तूण्यां परावृत्तशिरो भवेत् ।
 पार्श्वोर्ध्वभागचलितमुत्क्षिप्तं कथ्यते शिरः ॥
 गृहाण गच्छेत्याद्यर्थसूचने परिपोषणे ।
 अङ्गीकारे प्रयोक्तव्यमुत्क्षिप्तं नाम शीर्षिकम् ॥
 पार्श्वयोश्चामरमिव ततं चेत्परिवाहितम् ।
 मोहे च विरहे स्तोत्रे सन्तोषे चानुमोदने ॥
 विचारे च प्रयोक्तव्यं परिवहितशीर्षिकम् ।

THE NINE KINDS OF HEAD MOVEMENTS.

1. *Natural* (Sama) To keep the head in the natural position.
 Uses:—When starting the dance, in meditation, pride, an affectionate anger, shocked, doing nothing etc.
2. *Keeping the head raised up* (Udwāhita.)
 Uses:—Look-up at the flag, moon, sky, mountain, moving in the sky, things that are higher etc.
3. *Hanging the head down* (Adhomukha.)
 Uses:—Shyness, dejected, bowing, bad intention, unconscious, things lying down etc.
4. *Moving the head round* (Ālolita).
 Uses:—Sleepy, unbearable-feeling, possessed by devils, intoxicated, unconsciousness, herilous.
5. *Turning the head left and right* (Dhuta.)
 Uses:—No, looking on either sides, wonder, leading, down-hearted, unwilling, shivering from cold, fever, fear, drunk, fighting, trying, don't, wrath,

looking at ones own body, calling from one side etc.

6. *Shaking the head up and down* (Kampita.)

Uses:—Commanding to stop, calling to come near, infusing, challenge etc.

7. *Turning the head back* (Parāvṛtta.)

Uses:—Turning the face in anger or in shyness, indifference, looking the hair and arrow-case etc.

8. *Raising up the head in an angle* (Utkshipta.)

Uses:—Take, go, growth, acceptance etc.

9. *Moving the head from one side to the other* (Parivāhita.)

Uses:—Exhausted, separation, praising, congratulations, happiness, thought etc.

॥ दृष्टिव्यापाराः ॥

भ्रमणं वलनं पातः चलनं संप्रवेशनम् ।

निवर्तनं समुद्रवृत्तं निष्क्रामं प्राकृतं तथा ॥

पुटान्तर्मण्डलावृत्तिस्तारयोर्भ्रमणं स्मृतम् ।

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वलनं गमनं त्र्यङ्गं पातनं स्रस्तता तथा ॥

चलनं कम्पनं ज्ञेयं प्रवेशान्तः प्रवेशनम् ।

निवर्तनं कटाक्षस्तु समुद्रवृत्तं समुन्नतिः ॥

निष्क्रामो निर्गमः प्रोक्तः प्राकृतं तु स्वभावजः ।

॥ उपयोगक्रमः ॥

अथैषां रसभावेषु विनियोगं निबोधत ॥

॥

भ्रमणं चलनोद्घृत्ते निष्क्रामो वीररौद्रयोः ।
 निष्क्रामणं संचलनं कर्तव्यं हि भयानके ॥
 हास्यबीभत्सयोश्चापि प्रवेशनमिहेष्यते ।
 प्रपातं करुणे कार्यं निष्क्रामणमथाद्भुते ॥
 प्राकृतं शेषभावेषु शृङ्गारे च निवर्तनम् ।
 स्वभावसिद्धमेवैतत् कर्म लोकक्रियाश्रयम् ॥

THE NINE MOVEMENTS OF THE EYE-BALL.

1. Circular (Bhramana)—Moving round and round.
2. Triangular (Valana)—Moving in a triangular shape.
3. Dropping (Pathana)—Dropping the eyes down.
4. Shaking (Chalana)—Shaking the eyes quickly.
5. Inwards (Sampravesa)—Drawing the eye-balls back.
6. Side-long glance (Nivartana) Lingering look.
7. Side to side (Samudvrtta) Moving from left to right.
8. Straight look (Nishkrama) Looking straight forcefully.
9. Natural (Prākṛta) The natural eye.

Uses :—1, 4, 7 and 8 are used in depicting valour and wrath.

4 and 8 are used in depicting fear.

5 is used in depicting contempt and disgust.

3 is used in sorrow.

8 is used in wonder or surprise.

6 is used in love.

9 is used in almost all places.

॥ दृष्टिभेदाः ॥

सममालोकितं साचीप्रलोकितनिमीलिते ।

उल्लोकितानुवृत्ते च तथा चैवावलोकितम् ॥

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इत्यष्टौ दृष्टिभेदाः स्युः कीर्तिताः पूर्वसूरिभिः ।

॥ उपयोगक्रमः ॥

वीक्षणं सुरनारीवत् सानन्दं समवीक्षणम् ।

नाट्यारम्भे तुलायां चाप्यन्यचिन्ताविनिश्चये ॥

आश्चर्ये देवतारूपे समदृष्टिरुदाहृता ।

आलोकितं भवेदाशु भ्रमणं स्फुटवीक्षणम् ॥

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कुलालचक्रभ्रमणे सर्ववस्तुप्रदर्शने ।

याच्ञायां च प्रयोक्तव्यमालोकितनिरीक्षणम् ॥

स्वस्थाने तिर्यगाकारमपाङ्गवलनं क्रमात् ।

साची दृष्टिरिति ज्ञेया नाट्यशास्त्रविशारदैः ॥

इङ्गिते श्मश्रुसंस्पर्शे शरलक्ष्ये गुके स्मृतौ ।

सूचनायां च कार्याणां नाट्ये साचीनिरीक्षणम् ॥

प्रलोकितं परिज्ञेयं चलनं पार्श्वभागयोः ।

उभयोः पार्श्वयोर्वस्तुनिर्देशे च प्रसङ्गिते ॥

चलने बुद्धिजाड्ये च प्रालोकितनिरीक्षणम् ।

दृष्टेरर्धविकासेन मीलितादृष्टिरीरिता ॥

आशीविषे पारवश्ये जपे ध्याने नमस्कृतौ ।

उन्मादे सूक्ष्मदृष्टौ च मीलितादृष्टिरीरिता ॥

उल्लोकितमिति ज्ञेयं ऊर्ध्वभागे विलोकनम् ।
 ध्वजाग्रे गोपुरे देवमण्डले पूर्वजन्मनि ॥
 औन्नत्ये चन्द्रिकादावप्युल्लोकितनिरीक्षणम् ।
 ऊर्ध्वाधोवीक्षणं वेगादनुवृत्तमितीरितम् ॥
 कोपदृष्टौ प्रियामन्त्रे अनुवृत्तनिरीक्षणम् ।
 अधस्ताद्दर्शनं यत्तदवलोकितमुच्यते ॥
 छायालोके विचारे च चर्चायां पठनश्रमे ।
 स्वङ्गावलोकने यानेऽप्यवलोकितमुच्यते ॥

THE DIFFERENT LOOKS.

They are of 8 kinds.

1. *Natural look* (Sama.)

Uses:—Begining of the dance, comparing, observing, admiring, depict the devas etc.

2. *A quick circular open look* (Ālokita.)

Uses:—To see a moving wheel, when looking things around, request etc.

3. *Looking from the centre, to the side of the eye* (Sāchi.)

Uses:—Explaining the inner motive, twisting the mustach, depicting the parrot, aiming the arrow, mentioning about something etc.

4. *Looking both sides* (Pralokita.)

Uses:—Showing the things on both the sides, comparing, looking-abroad, lethargic etc.

5. *Half opened look* (Meelita) Looking with half opened eyes.

Uses:—Snake, captive, prayer, meditation, bowing, mad, observing etc.

6. *Looking up* (Ullokita.)

Uses:—Looking at the flag-staff, tower, before God, recollecting, growth, Moon, wild-fire etc.

7. *Looking up and down quickly* (Anuvṛtta.)

Uses :—Depicting anger, affectionate calling etc.

8. *Looking down* (Avalokita.)

Uses:—To look at the shadow, thinking, consultation, trying to learn, looking one's own body, journey etc.

॥ पुटकर्माणि ॥

उन्मेषश्च निमेषश्च प्रसृतं कुञ्चितं समम् ।
 विवर्तितं च स्फुरितं पिहितं च विलोलितम् ॥
 विश्लेषैः पुटयोर्यस्तु स उन्मेषः प्रकीर्तितः ।
 समागमो निमेषः स्यादायामः प्रसृतं भवेत् ॥
 आकुञ्चितं कुञ्चितं स्यात्समं स्वाभाविकं स्मृतम् ।
 विवर्तितं समुद्भूतं स्फुरितं स्यन्दितं तथा ॥
 छादितं पिहितं प्रोक्तमाहतं तु विलोलितम् ।

॥ एषां उपयोगक्रमः ॥

क्रोधे विवर्तितं कार्यं निमेषोन्मेषणैस्सह ।
 विस्मयार्थे च हर्षे च वीरे च प्रसृतं स्मृतम् ॥ 15
 अदृष्टदर्शने गन्धे रसे स्पर्शे च कुञ्चितम् ।
 शृङ्गारे च समं कार्यमीर्ष्यासु स्फुरितं तथा ॥

सुप्तमूर्च्छितवातोष्णधूमवर्षागमादिषु ।
नेत्ररोगे च पिहितमभिघाते विलोलितम् ॥

EYE-LIDS AND THEIR MOVEMENTS.

They are of nine kinds :—

1. Opening (Unmesha.)
2. Closing (Nimesha.)
3. Wide open (Prasṛta.)
4. Shrinking (Kunchita.)
5. Natural (Sama.)
6. Raising (Vivartita.)
7. Shaking (Sphurita.)
8. Closing tight (Pihita.)
9. Twinkling (Vilolita.)

Uses :—1, 2, 6 used in anger.

3 used in wonder, valour and pleasure.

4 used in smelling.

5 used in love.

7 used in jealousy.

8 used in eye-disease, sleeping, strong-wind,
heat, rain.

9 used in, while being slapped.

॥ अत्र्यापाराः ॥

उत्क्षेपपातनं चैव भ्रुकुटीचतुरं भ्रवोः ।

कुञ्चितं रेचितं कर्म सहजं चेति सप्तधा ॥

भ्रवोरुद्गतिरुत्क्षेपः सममेकैकशोऽपि वा ।

सममेकैकशोऽप्येव पातनं स्यादधोगतः ॥

भ्रुवोर्मूलसमुत्क्षेपात् भ्रुकुटी परिकीर्तिता ।
 चतुरं किञ्चिदुच्छ्वासान्मधुरा आयता भ्रुवोः ॥
 एकस्या उभयोर्वापि मृदुभङ्गो निकुञ्चितः ।
 एकस्या एव ललितादुक्षेपाद्रेचितं भ्रुवः ॥
 सहजातं तु सहजं कर्म स्वाभाविकं स्मृतम् ॥

॥ एषां उपयोगक्रमः ॥

कोपे वितर्के हेलयां लीलादौ सहजे तथा ।
 दर्शनश्रवणे चैव भ्रुवमेकां समुत्क्षिपेत् ॥
 उत्क्षेपो विस्मये हर्षे रोषे चैव द्वयोरपि ।
 असूयायां जुगुप्सायां हासे घ्राणे च पातनम् ॥
 क्रोधस्थानेषु दीपेषु योजयेद्भ्रुकुटीं बुधः ।
 शृङ्गारे ललिते सौम्ये स्पर्शे च चतुरं भवेत् ॥
 मोट्टायिते कुट्टमिते विलासे किलिकिञ्चिते ।
 निकुञ्चितं तु कर्तव्यं नृत्ते योज्यं तु रेचितम् ॥
 अनाविद्धेषु भावेषु विद्यात्स्वाभाविकं बुधः ।

EYE-BROWS AND THEIR MOVEMENTS.

They are of seven kinds:—

1. Raising the eye-brows (Utkshepa.)
2. Bringing down the eye-brows (Pathana.)
3. Raising the endings of the eye-brows (Bhrukuṭi.)
4. Delicately expanding the eye-brows slightly, up (Chatura.)

5. Bending the eye-brows one or both (Kunchita.)
6. Raising one eye-brow gracefully (Rechita.)
7. Natural eye-brows (Sahaja.)

Uses of the above :—

1. In Anger, doubt, play, pranks, sight, hearing, wonder and pleasure.
2. In envy, disgust, laugh, smelling.
3. In wrath.
4. In amorous, grace, calmness, touching.
5. In eagerness, eventhough much pleased, pretending to be otherwise, the charm in the woman, smiling, laughter, crying, sadness, pride, fatigue ambition.

Note:—Mixing and depicting the above feelings. The above is meant for women.

6. In dancing.
7. In all natural depictions.

॥ नासिका ॥

नता मन्दा विकृष्टा च सोच्छ्वासानुविक्रूणिता ।
 स्वाभाविकी हृदि बुधैः षड्विधा नासिका स्मृता ॥
 नता मुहुः श्लिष्टपुटा मन्दा तु निभृता मता ।
 विकृष्टा स्फुलितपुटा सोच्छ्वासाकृष्टमारुता ॥
 विक्रूणिता संकुचिता समा स्वाभाविकी स्मृता ।

॥ एषां उपयोगक्रमः ॥

निर्वेदौत्सुक्यचिन्तासु मन्दा शोके प्रकीर्तिता ।
 विकृष्टा तीव्रगन्धा च श्वासरोषभयार्तिषु ॥

सोच्छ्वासा मधुरे गन्धे दीर्घोच्छ्वासकृतेषु च ।
 विक्रणनातौ हास्ये च जुगुप्सायामसूयिते ॥
 स्वाभाविकी शेषभावेष्वित्येवं नासिका स्मृता ।

THE NOSE

THE MOVEMENTS OF THE NOSE.

They are of six kinds:—

1. Closing the nostrils intermittently (Natha.)
2. Calm composure (Manda.)
3. Widening the nostrils (Vikrīṣṭa.)
4. Narrowing the nostrils (Sochvāsa.)
5. Twisting the nose (Vikrūṇita.)
6. Natural (Swābhāviki.)

Uses:—1 in sadness.

2 in dislike, anxiety, thought.

3 in foul-smell, breathing, anger, fear.

4 in smelling perfume, deep breathing.

5 in joking, disgust, jealousy.

6 in all natural occasions.

॥ गण्डः ॥

क्षामं फुल्लं च पूर्णं च कम्पितं कुञ्चितं समम् ।

षड्विधं गण्डमुद्दिष्टमस्य लक्षणमुच्यते ॥

उन्नतं पूर्णमात्रोक्तं कम्पितं स्फुरितं भवेत् ।

स्यात् कुञ्चितं संकुचितं समं प्राकृतमुच्यते ॥

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॥ एषां उपयोगक्रमः ॥

क्षामं दुःखेषु कर्तव्यं प्रहर्षे फुल्लमेव च ।
पूर्णमुत्साहगर्वेषु रोमहर्षेषु कम्पितम् ॥
कुञ्चितं तु सरोमाञ्चं कम्पे शीतभये ज्वरे ।
प्राकृतं शेषभावेषु गण्डकर्म भवेदिति ॥

THE CHEEKS.

There are six kinds of cheeks:—

1. Drooping cheeks (Kshāma.)
2. Blooming cheeks (Phulla.)
3. Raised cheeks (Pūrṇa.)
4. Tremour of the cheeks (Kampita)
5. Sunken cheeks (Kunchita.)
6. Natural (Sama.)

Uses:—1 in sadness.

2 in happiness.

3 in joy and pride.

4 in horripilation.

5 in shivering, cold, fear, fever.

6 in natural state.

॥ अधरकर्माणि ॥

विकर्तनं कम्पनं च विसर्गो विनिगूहनम् ।
संदष्टकं सुमुद्गश्च षड्कर्माण्यधरस्य तु ॥
विक्रूणनं विवर्तैस्तु वेपनं कम्पनं स्मृतम् ।
विनिष्क्रामो विसर्गस्तु प्रवेशो विनिगूहनम् ॥
संदष्टकं द्विजैर्दष्टं समुद्वृत्तं समुद्रकः ।

॥ एषां उपयोगक्रमः ॥

असूयावेदनावज्ञालस्यादिषु विकर्तनम् ।

कम्पनं कोपशीतार्तिभयरोगजयादिषु ॥

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स्त्रीणां विलासे बिम्बोके विसर्गः सुरते स्मृतः ।

विनिगूहनमायासे संदष्टं क्रोधकर्मसु ॥

समुद्रस्विति कम्पाङ्गधूने चाभिनन्दने ।

THE LIPS.

There are six kinds of movements of the lips:—

1. Drooping lips (Vikartana.)
2. Trembling lips (Kampana.)
3. Protruding lips (Visarga.)
4. Folding in the lips (Vinigūhana.)
5. Biting the lips (Samdaṣṭa.)
6. Rounded lips (Samudgaka.)

Uses:—1 in envy, pain, disrespect, uneasiness etc.

2 in anger, cold, fear, sick, victory etc.

3 in charm, irrelevant, kissing.

4 in difficulty.

5 in rage.

6 in trembling of the body, thanking etc.

॥ चिबुककर्माणि ॥

कुट्टनं खण्डनं छिन्नं चिकितं लेहनं समम् ।

दष्टं च दन्ताक्रियया चिबुकस्येह वक्ष्यते ॥

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कुट्टनं दन्तसंघर्षसंस्फोटं खण्डनं मुहुः ।

छिन्नं तु गाढसंश्लेषाश्चिकितं दूरमुद्यतम् ॥

लेहनं जिह्वया लेहः किंचिल्लेखस्समं भवेत् ।
दन्तैर्दष्टेऽधरे दष्टमित्येषां विनियोजनम् ॥

॥ एषां उपयोगक्रमः ॥

भयशतिज्वरव्याधिस्रस्तानां कुट्टनं भवेत् ।
जपाध्ययनसंतापभक्ष्यायातेषु खण्डनम् ।
छिन्नं व्याधिभये शतिष्वायामे कूजिते मृते ॥
जृम्भणे चिकितं कार्यं तथालोके च लेहनम् ।
समं स्वभावभावेषु संदष्टं क्रोधकर्मसु ॥

THE CHIN.

The movements of the chin are seven:—

1. While gnashing the teeth together (Kuṭṭana.)
2. While the teeth are separated (Khandana.)
3. Biting the jaws together (Chinna.)
4. Opening the mouth wide (Chikita.)
5. Lapping or licking with the tongue (Lehana.)
6. Slightly licking (Sama.)
7. Biting the lips (Daṣṭa.)

Uses:—1 in frightened, cold, fever, ill.

2 in prayer, sadness, meals, coming.

3 in fear of disease, fear of cold, standing straight, kooing, death.

4 in yawning.

5 in surprised look.

6 in natural.

7 in anger.

*Note:—*The movements of the chin are associated with that of the teeth, lips and tongue.

॥ कण्ठव्यापाराः ॥

समा नतोन्नता व्यस्ता रेचिता कुञ्चिताञ्चिता । २६
 वलिता च निवृत्ता च ग्रीवा नवविधार्थतः ॥

॥ उपयोगक्रमः ॥

समा स्वाभाविकी ध्यानस्वभावजपकर्मसु ।
 नता ततास्यालङ्कारबन्धे कण्ठावलम्बने ॥
 उन्नताभ्युन्नतमुखी ग्रैवेयोर्ध्वाभिदर्शने । २७
 व्यस्ता पार्श्वगता चैव स्कन्धभारे च दुःखिते ॥
 रेचिता विधुतभ्रान्ता हावे मथननृत्तयोः ।
 कुञ्चिता गदिता मूर्ध्नि भारिते गलरक्षणे ॥
 अञ्चितापस्सृताबद्धकेशाकर्मे च दर्शने ।
 पार्श्वोन्मुखी स्याद्वनिता ग्रीवाभङ्गे च वीक्षणे ॥
 निवृत्ताभिमुखीभूता स्वस्थानाभिमुखादिषु ।
 इत्यादिलोकभावार्था ग्रीवाभेदैरनेकधा ।

THE NECK.

Nine movements of the neck and their uses:—

1. Natural (Samā.)

Uses:—Prayer, natural, meditation.

2. Bringing down the neck (Nata.)

Uses:—To be decked with ornaments, tying, looking down etc.

3. Stretching up the neck (Unnata.)

Uses:—While wearing the neck ornament, while looking up.

4. Bending the neck to one side (Tryasra.)

Uses:—While placing something on the shoulders, sadness.

5. Shifting the neck side-ways gracefully (Rechita.)

Uses:—Charm, used in dancing.

6. Contracting the neck (Kunchita.)

Uses:—Carrying a load on the head, safeguarding the neck etc.

7. Pushing forward the neck (Anchita.)

Uses:—Looking in eagerness, while combing the hair etc.

8. Turning back (Valita.)

Uses:—While looking something at the back.

9. Pushing forward and back-ward the neck (Nivrutta.)

Uses:—Looking things ahead, while depicting the movement of birds neck etc.

Note:—The various movements of the neck, represent different moods. All the neck movements are done with the help of the head.

॥ मुखरागः ॥

आयतो मुखरागस्तु चतुर्धा स च कीर्तितः ।

स्वाभाविकः प्रसन्नश्च रक्तः श्यामोऽर्थसंश्रयः ॥

॥ उपयोगक्रमः ॥

स्वाभाविकस्तु कर्तव्यं स्वभावाभिनयाश्रयः ।

मध्यस्थादिषु भावेषु मुखरागः प्रयोक्तृभिः ॥

प्रसन्नस्त्वद्भुते कार्यो हास्यशृङ्गारयोस्तथा ॥

वीररौद्रमदाद्येषु रक्तःस्यात्करुणे तथा ।
 भयानके सबीभत्से श्यामं संजायते मुखम् ॥
 एवं भावरसार्थेषु मुखरागं प्रयोजयेत् ।
 एभ्योऽन्ये बहवो भेदाः लोकाभिनयसंश्रयाः ।
 ते च लोकस्वभावेन प्रयोक्तव्याः प्रयोक्तृभिः ॥

THE FACE.

The Colouration of the Face:—

These are of 4 kinds.

1. Natural (Svābhāvika.)

Uses:—Before exhibiting any expression, natural condition.

2. Gladden face (Prasanna.)

Uses:—Amorous, merriment, wonder etc

3. Reddening the face. (Rushing the blood to the face) (Rakta.)

Uses:—Valour, rage, unbearable-grief, mad etc.

4. Withdrawing the activity from the face (Śyāma.)

Uses:—Fear, disgust etc.

Note:—While exhibiting the different moods with the body and limbs, the colouration of the face is very essential, without which, the required effects lost.

॥ रसाः ॥

शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ।

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बीभत्साद्भुतसंज्ञाश्चेत्यष्टौ नाट्ये रसाः स्मृताः ॥

॥ स्थायीभावाः ॥

रतिर्हासश्च शोकश्च क्रोधोत्साहौ तथा भयम् ।

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जुगुप्सा विस्मयश्चेति स्थायीभावाः प्रकीर्तिताः ॥

THE NINE EMOTIONAL EXPRESSION OF THE FACE.



1. SRNGARA.
(Amourous.)



2. VEERA.
(Valor.)



3. KARUNA.
(Com passion.)



4 HASYA.
(Contempt.)



5. ADBHUTHA.
(Wonder.)



6. BHAYANAKA.
(Fear)



7. BEEBHATSA
(Disgust.)



8. ROUDRA.
(WRATH,)



9. SANTA.
(Serenity.)

Note :—As mentioned in the Shastras there are only 8 emotions but for the use of the artistes the 9th emotion (serenity) is also included.

DESCRIPTION.

1. *Amorous*. The principle mood is love (Rati)
With a side-long glance, slightly moving the eye-brows with a smile and a gladdened face.
2. *Valour*. The principle mood is heroism (Utsaha)
With full open eyes, stretched eye-lashes, raised eye-brows and cheeks, with red colouration of the face
3. *Compassion*. The principal mood is grief (Shoka). Drooping the eyes down without effort, the nose is still, the cheeks are dragged down, the neck is bent to the right and to the left slowly, with a pale (Syama) face.
4. *Contempt*. The principal mood is indifference (Itasya) One eye-brow raised up, drawing back the eye-balls, shrinking the nose and eye-lids, with a gladdened face.
5. *Wonder*. The principle mood is surprise (Ascharya). Raising both the eye-brows gracefully, looking gradually forward, eye-lids stretched sideways, cheeks and neck slightly forward, with a gladdened face.
6. *Fear*. The principal mood is fright (Bhaya). Raising the eye-brows one after another and then both, opening the eyes wide, shaking the eye-balls side ways, looking to the right and

left, the nostrils widened, the lips turned inwards, trembling of the cheeks, turning of the neck both sides, the colouration of the face is pale at first and then reddened.

7. *Disgust*. The principal mood is unbearable attitude (Apprakrita). Drawing the eye-balls inward, the eye-brows downwards, nose shrunk, eye-lids winking, bending the lips down, dropping cheeks, bringing the neck down-wards with a natural coloured face.
 8. *Wrath*. The principal mood is anger (Krodha) Straight forward powerful look, full open eye-lids, with upraised full curved eye-brows, with nostrils dilated, lips trembling with jaws tightly set, and the colouration of the face is red
 9. *Serenity*. The principal mood is calmness (Samyamana). Looking-up through the eye-brows, half closing the eye-lids, head and neck in natural position.
-

MUDRĀS

(GESTURES.)

Hand Gestures Used in Kathakali.

The gestural language used in Kathakali is not something which supplements the spoken tongue but is a real substitute for it. It consists of 24 basic Mudras or hand gestures and many combinations of them as used in language. They are of three kinds:

- (1) *Imitative*, by which action the form of object is imitated through the hands.
 - (2) *Suggestive*, by which certain ideas are suggested.
 - (3) *Technical* which are imaginative.
1. While exhibiting the hand gestures, the other parts of the body specially the face and the mind also associate according to the mood (Bhāva).

In depicting the gestures, the position of the hands should be held in accordance to the shape and size of the body and situation of the character. Whenever the gestures are shown, the fingers of the hand should be held in an appropriate form as shown in the illustrations.

The mudras are divided into 4 groups.

- (1) Asamyuktha Mudras:—

Showing with one hand and expressing the meaning of the object.

(2) Samyuktha Mudras:—

Showing with both hands and expressing the meaning of the object.

(3) Samāna Mudras:—

Showing more than one object with the same mudra.

(4) Miśra Mudras:—

Holding two different mudras in each hand.

The exposition of the hands in depicting the object in mudras are in 4 ways:—

1. Aveṣṭitham:—

The turning of the hand and fingers from side inwards to the body.

2. Udveṣṭitham:—

The turning of the hand and fingers from in, to side-wards of the body.

3. Vyāvarthitham:—

The turning of the hand and fingers from in and forwards.

4. Parivarthitham:—

The turning of the hand and fingers from forwards to inwards.

The above movements are very essential for the gestural language.

The 24 basic gestures with illustrations, their single and double hand gestures are described in this book.



1. PATHĀKĀ.

BOTH HANDS.

Uses:—

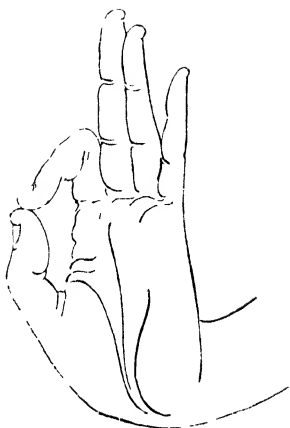
Sun	Earth	Disc
King	Loin	Sent
Elephant	Pot	Lightning
Lion	Mansion	Tower
Bull	Evening	Cold
Crocodile	Mid-day	Wheel
Arch	Cloud	Serenity
Creeper	Ant-Hill	Door
Waves	Thigh	Pillow
Path	Servant	Trench
Depths of the earth	Moving about	Feet—Bolt

SINGLE HAND.

Uses:—

Squatting	Forehead	Messenger
Going	Body	Beach
Tongue	As, Like	Tender leaf

2. MUDRĀKHYA.



BOTH HANDS.

Uses :—

Growing
Shaking
Heaven
Sea

Crowded
Forget
All
Inform

Things
Death
Meditation
Sacred Thread
Straight

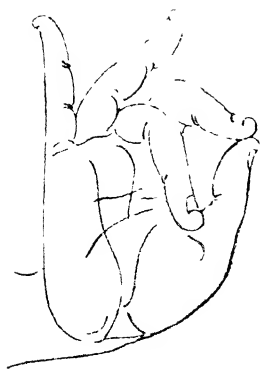
SINGLE HAND.

Uses :—

Mind
Thinking
Desire
Self

Remembering
Knowledge
Creation
Life

Dislike
Future
No
Therefore



3. KATAKA.

BOTH HANDS.

Uses : -

Vishnu	Sleep	Rekshas (vaishra-
Krishna	Beautiful woman	vana caste)
Balarama.	Sri Lakshmi	Crown
Arrow	Veena	Iron Club
Gold	Stars	Extraordinary
Silver	Garland	Chariot
Female-	Blue Lotus	Together.
demon		

SINGLE HAND.

Uses :—

Flower	Sacrifice	Quiver
Mirror	Swept	Perfume
Woman	Little	That one

4. MUSHTI.



BOTH HANDS.

Uses:—

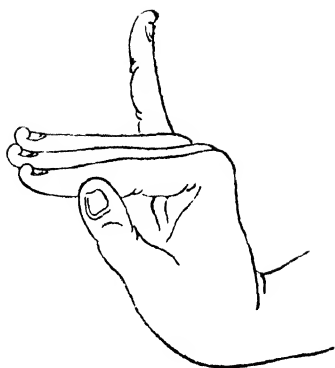
Charioteer	Heel	Going round
Blessing	Pull	and round
Beauty	Chamara	Digging
Merit	Yama	Leaving
Ghost	Mud	Spear
Binding	Medicine	Daring
Goodness	Curse	Suffering
Sitting	Cradle	Spreading
	Giving	Delivery

SINGLE HAND.

Uses:—

In vain	Endure	We
Excess	Charity	One
Irreverent	Willingness	Old age
Minister	Victory	Plunder
To capture	Bow	Food

5. KARTHA- RĪMUKHA.



BOTH HANDS.

Uses:—

Sin	House	Hear
Fatigue	Vow	Speak
Brahmin	Pure	Pregnant
Fame	Bank	End
Head	Caste	Hunting
	Hunger	

SINGLE HAND.

Uses:—

You	Plural	Enmity,
Words	We	Child
Time	Man	Mongoose
	Face	

6. ŚUKA- THUNDA.

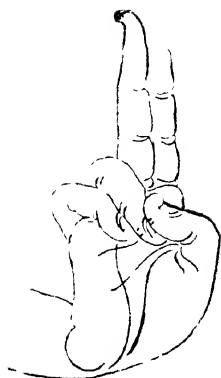


BOTH HANDS.

Uses:—

Hook of the Mahout
Bird.

There is no single hand use, in this Mudra.



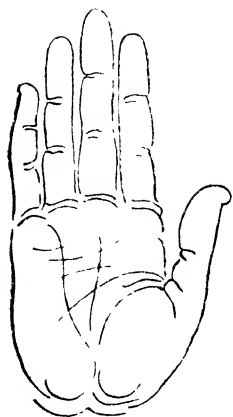
7. KAPITTHA.

BOTH HANDS.

Uses:—

Net	Drink	Out
Doubt	Touch	Getting down
Feathers	Turning back	Placing the feet

There is no single hand use, in this Mudra.



8. HAMSAPAKSHA.

BOTH HANDS.

Uses :—

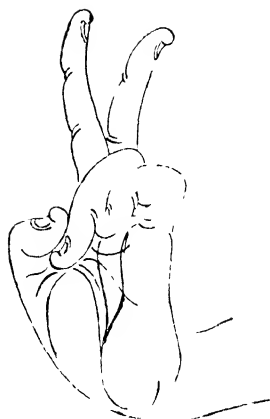
Moon	Cloth	Bathing
Wind	Vehicle	Sandal
Kamadeva	Lies	Embracing
Devas	Lying down	Club
Mountain	Falling down	Cheek
Summit	People	Shoulder
Always	Beating	Hair
Relation	Mango tree	Obedient
Bed	Spreading	Blessing
Rock	To install	Fish
Happiness	Going with	Offering
Breast	Protection	Tortoise
	Sending	

SINGLE HAND.

Uses :—

You	I	Calling
Sword	In front	Coming near
Wrath	Lord Siva's Axe	Oppose
Now	Flames	

9. ŚIKHARA.

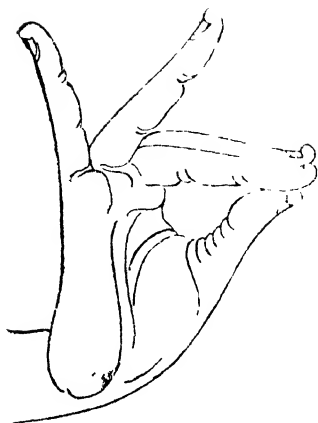


BOTH HANDS.

Uses :—

Walking	Seeing	Ears
Legs	Way	Drinking.
Eyes	Searching	

There is no single hand use, in this Mudra.



10. HAMSĀSYA.

BOTH HANDS.

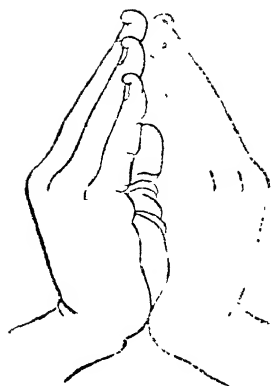
Uses:—

Eye ball	White	Sympathy
Softness	Blue	Hair line on the stomach
Dust or Powder	Red	

SINGLE HAND.

Uses:—

The beginning of the rains	Line
Hair	Folds of the stomach



11. AÑJALI.

BOTH HANDS

Uses:—

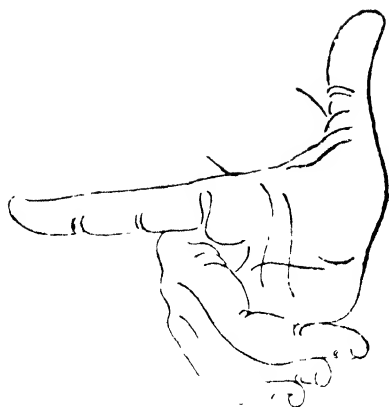
Heavy Rains	Bright	Always
Vomiting	Hair	River
Fire	Ear-rings	Bath
Horse	Heat	Bowing
Terrible sound	Confusion	Blood

SINGLE HAND.

Uses:—

Branches of the tree
Rage

12. ARDHA- CHANDRA.



BOTH HANDS.

Uses:—

If	Sky	Remember
What for?	The blessed	Grass
Weariness	God	Tuft of man

SINGLE HAND.

Uses:—

Enter	What
Smiling	Hate

13. MUKURA.

**BOTH HANDS.**

Uses:—

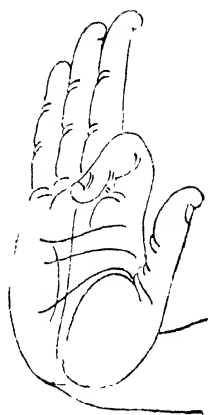
The Canine tooth	Brother	Quick
Separation	Tusk	Devil
Hip	Pillar	Plumpy
Veda	Mortar	

SINGLE HAND.

Uses:—

Foe	Anger	Neck
Beetle	Good	Armlet
Rays	Bangles	Protect

14. BHRAMARA.



BOTH HANDS.

Uses:—

Wings
Song

Water
Umbrella

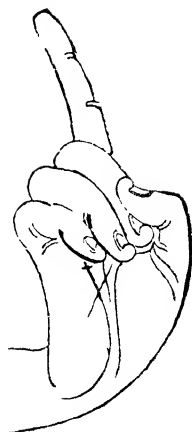
Ears of the elephant

SINGLE HAND.

Uses:—

Gandharva
Birth

Fear
Crying



15. SŪCHĪMUKHA.

BOTH HANDS

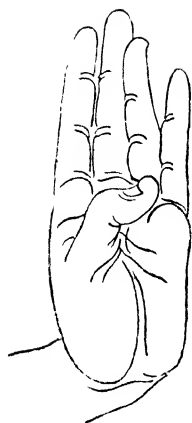
Uses:—

Different	Lakshmana	Month
High Jump	Falling down	Eye brow
World	Other one	Breaking
		Tail

SINGLE HAND.

Uses:—

One person	Mark	Witness
Alas	Before	Without a seat
Dead body	He	Sending out
Other person	They	Calling for fight
Plural	Kingdom	Sending for fight
Ear	Little	



16. PALLAVA.

BOTH HANDS.

Uses:—

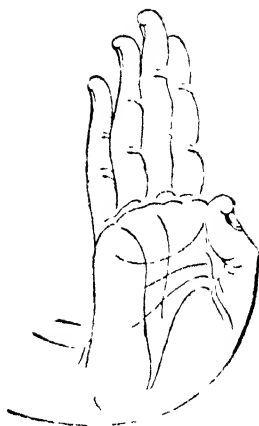
Indra's weapon	Length of the eye	Spear
Top of the mountain or peak	Buffalo	Horns of animal
Ears of the cow	Iron pestle	Going round

SINGLE HAND.

Uses:—

Distance	Smoke	Cane
Bet	Tail	Paddy, wheat and other grains.

17. TRIPATAKA.

**BOTH HANDS.**

Uses:—

Sun-set

Addressing

Body

Et cetera

Drinking

Begging

There is no single hand use, in this mudra.



18. MRGASĪRSA.

BOTH HANDS.

Uses. -

Deer
The Divine being

There is no single hand use, in this mudra.



19. SARPAŚIRAṢ.

BOTH HANDS.

Uses:—

Water
Giving

Pouring the water
Snake

Clapping
Beating the
elephant's head

There is no single hand use, in this mudra.

— —

20. VARDHA- MĀNAKA.



BOTH HANDS.

Uses:—

Ear-rings of woman	Yogi
Gem neck-lace	Big drum “Bheri”
Knee and elbow	Elephant Mahout

SINGLE HAND.

Uses:—

Whirlpool	Navel	Well
-----------	-------	------



21. ARĀLA.

BOTH HANDS.

Uses:—

Idiot
Tree

Nail
Bud

Sprout

There is no single hand use, in this mudra.



22. ŪṚNANĀBHA.

BOTH HANDS

Uses:—

Horse

Tiger

Snow

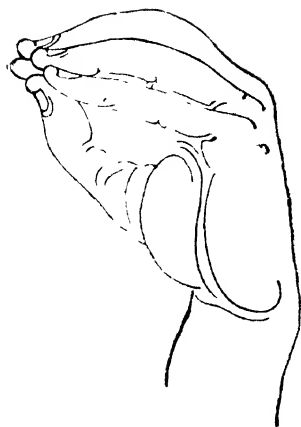
Fruit

Butter

Many

Lotus

There is no single hand use, in this mudra.



23. MUKULA.

BOTH HANDS.

Uses:—

Fox

Dim or faded

Monkey

Forget

There is no single hand use, in this mudra.



24. KATAKĀMUKHA.

BOTH HANDS

Uses:—

Servant
Hero

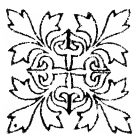
Armoury
Wrestler

To shoot the arrow
Tying

There is no single hand use, in this mudra.

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